

DRASTIC EVOLUTIONS

THREE

FRIENDS OF MUSIC

BROTHERHOOD

SONS OF ISHMAEL

MALHAVOC



DRASTIC SOLUTIONS

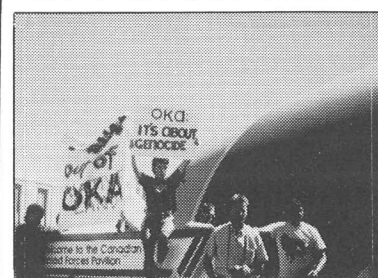
Hello and welcome to issue #3. This space is usually reserved for introductions, apologies, and acknowledgements, so let's get to it. It's been nearly a year since the last issue, so I thought it was about due. I don't plan it this way (now here come the excuses) it's just that I'm so busy with other projects, radio show, bands, etc. that the zine seems to get least priority. The next issue is already in the works and should be out before the year is up, due in no small way to the efforts and encouragement of my co-editor, Stephen (the wizard) Perry.

Stylistically, this zine is a departure from the previous issues (fairly obvious if anyone's seen numbers one and two). Stephen's sweat and Excalibur's

resources are responsible for this, so a big thanx to them both.

This zine would also not have been possible without the contributions of the following: Chris Iler, as always for his great artwork, Neil Wiernik, Melanie Aguila, 'Industrial Strength' Dave Lake, CHRY - FM, Andy Theo and the rest of my Friends of Music, James Cavaliuzzo and Rob Wright, Sons of Ishmael, Brotherhood (r.i.p.), Ted for printing this, and certainly not least of all thanx to you, the reader, for proving that our efforts have not gone unnoticed.

As always, comments, criticisms, suggestions, letter bombs and hate mail can be directed to me at the following address: 2 Embro Dr., Toronto, Ontario, M3H 2M8, Canada.



FRONT COVER: Native rights activists block the Canadian Armed Forces Pavillion at the CNE, Sept. 3rd.

FRONT PAGE PHOTO: Paul Abrash

EDITOR: Paul Abrash

EDITING/ LAYOUT: Stephen Perry

CONTRIBUTORS: Chris Iler, Melanie Aguila, Neil Wiernik

AD RATES: Ads are free
Chuck (Unless they're a full page or something, you know ?)

POTENTIAL DISTIBUTORS
of this zine ?

Get in Touch !

NEXT ISSUE

OI POLLOI

FUEL

and much more.

DRASTIC SOLUTIONS
2 EMBRO DR.,
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CANADA

PSST....
HAVE I GOT
DEAL FOR YOU!

SUMMER SQUASH...
...OR HE'S TOO FLAT FOR ME

A 100 MINUTE CASSETTE
WEBOOKLET FEATURING 20
TORONTO BANDS RECORDED
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PARADE • SONS OF ISHMAEL

SEND \$5.00 + POSTAGE TO:
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213 ST. CLEMENTS AVE
TORONTO, ONT. CANADA M4R 1H3

Steve's current musical interest :

Amoeba Men.....e.p.
Bad Religion.....No Control
Christ On A Crutch.....Kill William Bennett!
Citizens Arrest.....A Light In The Darkness
Citizen Fish.....Sink of Swim cassette
Consolidated.....The Myth of Rock
Epileptic Brain Surgeons.....l.p.
Fidelity Jones.....e.p.
Gil Scott Heron.....Anything
hguall.....Demo
Jawbox.....Demo
Neanderthal.....Fighting Music
Oi Polloi.....In Defence of Our Earth
Porcelain Boys.....If You Were Real
Public Enemy.....Fear of a Black Planet
Radiation Sickness.....Bounds of Reality
Reason To Believe.....When Reason Sleeps Demons Dance
Resist.....United States Of Apathy Demo
Resolution.....Demo
V/A.....Summer Squash Or He's Too Flat For Me

Paul's Picks :

Anti - Schism.....All Their Money Stinks of Death
Bad Religion.....No Control
Civilized Society.....Everything
Econochrist.....Ruin
Malhavoc.....The Release
Nausea.....Extinction
No Comment.....Common Senseless
Poison Idea.....Everything
Raped Teenagers.....e.p.
Section 46/ Shutdown.....split cassette
Seein' Red.....Using Music as a Weapon
Snuff.....l.p.
So Much Hate.....Live
Subverse.....Give Jesus Back to the Martians
V/A.....Summer Squash or He's Too Flat for Me



FRIENDS OF MUSIC (Formerly LESSON OF VIGILANCE) is a four piece hailing from Montreal. As is evident from the interview, they are a band committed to thinking as much as playing. In fact, it was their interest in animal rights that first brought my attention to them. With the recent departure of their old drummer and the addition of Tim Alchin (ex M.S.I.) as replacement, their sound has taken on a new dimension. They are certainly a band deserving of your attention and will probably write you a nice letter, so drop ' em a line at the address listed at the end of the interview.

You' ve included 2 songs dealing with animal rights on your tape - One about vivisection and one on the fur industry. Is this an issue that is important to all the members in the band ? Are you all vegetarians ? Vegans ?

Andy: Two of us are vegetarians and have strong support towards the animal liberation movement. FRIENDS OF MUSIC are a band of individuals. However since our formation the attitudes of the other band members towards speciesism have been changing slowly and maybe through our influence they might stop eating meat or become involved in the animal liberation movement. Whether in a band situation or out in the real world we' ve got to respect one another in order for change to come about. I don' t find it hypocritical for a band to sing about animal abuse etc. as it is that individual' s personal view.

Theo: When we basically started, Andy and I were really the only two vegetarians in the band, but as time passed Simon also became interested in the animal rights movement. He' s really getting involved and I think

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territory.

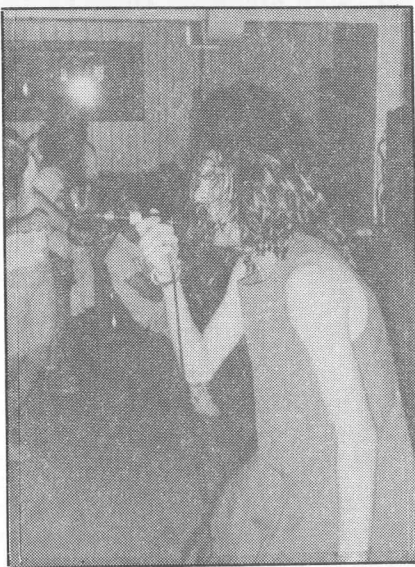


photo by Paul Abrash

AGAINST ANIMAL TESTING

"THE QUESTION IS NOT; CAN
THEY REASON? NOR, CAN THEY
TALK? BUT, CAN THEY SUFFER?"

Jeremy Bentham, philosopher, 1748-1832

MAKE YOUR VOICE HEARD.
ANIMALS CANNOT PROTEST.
YOU CAN.

he is now gradually moving into
the realm of the vegetarian ! I
think we' ve all had impacts upon
each other since the beginning of
the band which is really great !!

You don' t believe in
speciesism. That is, that
one species of animal is
more important or has more
of a right to live than
another. Does this thought
extend to anarchist thinking
? What are your thoughts
about borders,
governments, corporations
- those forces which are
dividing our planet and keep
competitive and xenophobic
feelings alive.

Andy: No we don' t believe in
speciesism or any other form of
prejudice for that matter. No one
should decide the fate of another
person or species. This
imbalance, inequality is clearly
ripping this earth to bits and I
don' t know how someone can
justify it. I think the anarchist
ideology would possibly be the
'ideal environment' for this
crippled sphere. Like most things
in mankind such a change is a
slow one. But its imperitive to
the existence of the world that
we think of ourselves as
members of the planet earth and
not a particular territory.
Problems like the depleting ozone
layer are everyone' s problems.

Theo: I think when dealing with a
topic such as speciesism you have
to cover all boundaries.
Speciesism also ties with racism
and sexism and the whole band is
very much against these two
areas. With the question on
borders, I would take more of an
internationalist' s stand, that is
having basically one government.
Subjects such as deforestation,
the greenhouse effect, etc. are
problems in which we all face and
should all be informed of. Borders
are also the cause of extreme
patriotism and breeds the

mentality that your country is
best and the 'who cares about any
other country' ideology.

How active are the A.L.F.
and other animal rights
activists in your area and
what is the media' s
portrayal of animal
liberation tactics ?

Andy: To my knowledge there is
no A.L.F. operating in Montreal,
but there are other organizations.
Mainly "VITAL". Vital put on
rallies, lectures, and supply
information on animal abuse. The
fur trade business is large in
Montreal and Vital do a good job
opposing it. There have been a
couple of rallies recently which
were successful. The media can
be a necessary evil sometimes. It
can spread the message.
Sometimes it can screw you. For
example, recent A.L.F. action in
the U.K. were labelled terrorist
acts and mindless vandalism by
the press.



friends of music

How did you come up with
the band name ? What does
it mean ?

Theo: There was this one time
offer for some horrid Irish folk
record that was being advertised
on t.v. The band was naturally
called Friends of Music. We
thought it was kind of catchy so
we stole it.

Give the band' s history.

Andy: Friends of Music started



photo by Paul Abrash

Whether in a band situation or out in the real world we've got to respect one another in order for change to come about.



Is the Montreal scene united or is it divided into factions who are only interested in certain aspects of the music culture and not in developing an underground body of thought as a whole?

Andy: Well I would like to paint a happy face on the Montreal scene, but it does have its faults. Like most big city scenes, Montreal has been spoiled and does not always appreciate the efforts of local bands. One would find a more consistent support in smaller scenes such as in New Brunswick (Happy Nick?).

Theo: The scene goes through its ups and downs. I would like to see more people come to the smaller shows and help the newer bands come up.

Do you find the punk underground to be a reflection of greater society - with a few opinion leaders and a majority of apathetic, money oriented consumers?

Andy: There are a lot of sincere people involved in the punk underground and there are also the followers, many of which simply go through a phase in their life. Hopefully they will bring with them a greater awareness of what is going on around them. A lot of bickering is going on in the hardcore world and this is a problem. People are losing touch with what they're really struggling for and we must realize that unity is necessary to achieve a better world for everyone.

in October '89. Theo and I were down in the dumps after waiting ages for a drummer and bassist when all one day, walking downtown, stepped on this little man selling taters from New Brunswick. Feeling sorry for him, we took him home with us. We also came across this tall geek who said he could play bass so we recruited him as well. By december the little man mastered the art of drumming and we played our first show!

Theo: Ya, it's all true. The band was really just a fluke. Andy and I really wanted to become expert fishermen and have our own show and everything!!

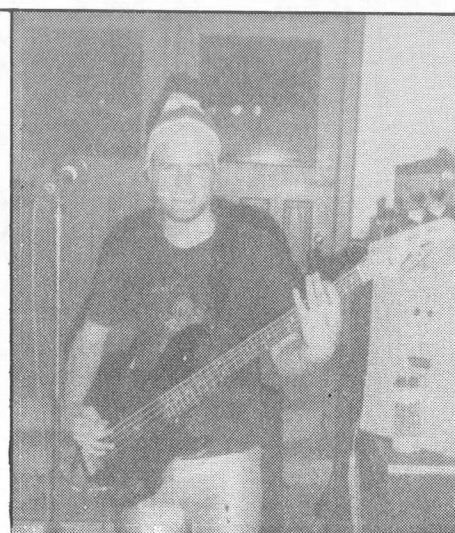
What bands do you look to for influence. Who has inspired you?

Andy: As far as influences go I would have to say the new Stompin' Tom Connors single "I am the Wind" is what inspired us to form a band.

Theo: Stompin' Tom and Jim Reeves.

How many shows have you played and with whom?

Andy: Friends of Music have played four shows to date in Montreal, one in Ottawa and one in Toronto. Some of the bands we have blessed our presence with are Bliss, Fumblekin, Phleg Camp, Negative Jungle, Quam, and a few others.



Is there a better future in store for us?

Andy: Gee whiz, I hope so cuz we're getting tired of writing serious lyrics. But seriously, I think one has to believe in better days. It's mankind's responsibility to clean up the mess he has made.

Theo: It certainly looks like a better future with the happenings in the Eastern Bloc alright, although in my eyes I think we've also come to the last link of the life chain. It seems absolutely ludicrous to think that the source of air that we are breathing right now is being cut down. I'm talking about the Brazilian rain forest. You'd think people would be a little more concerned yet the majority are sitting back and watching it happen. We have numerous other problems affecting the planet and I hope to see the people of this planet taking a more unified stand to combat these atrocities! Come on, get off your asses!!!

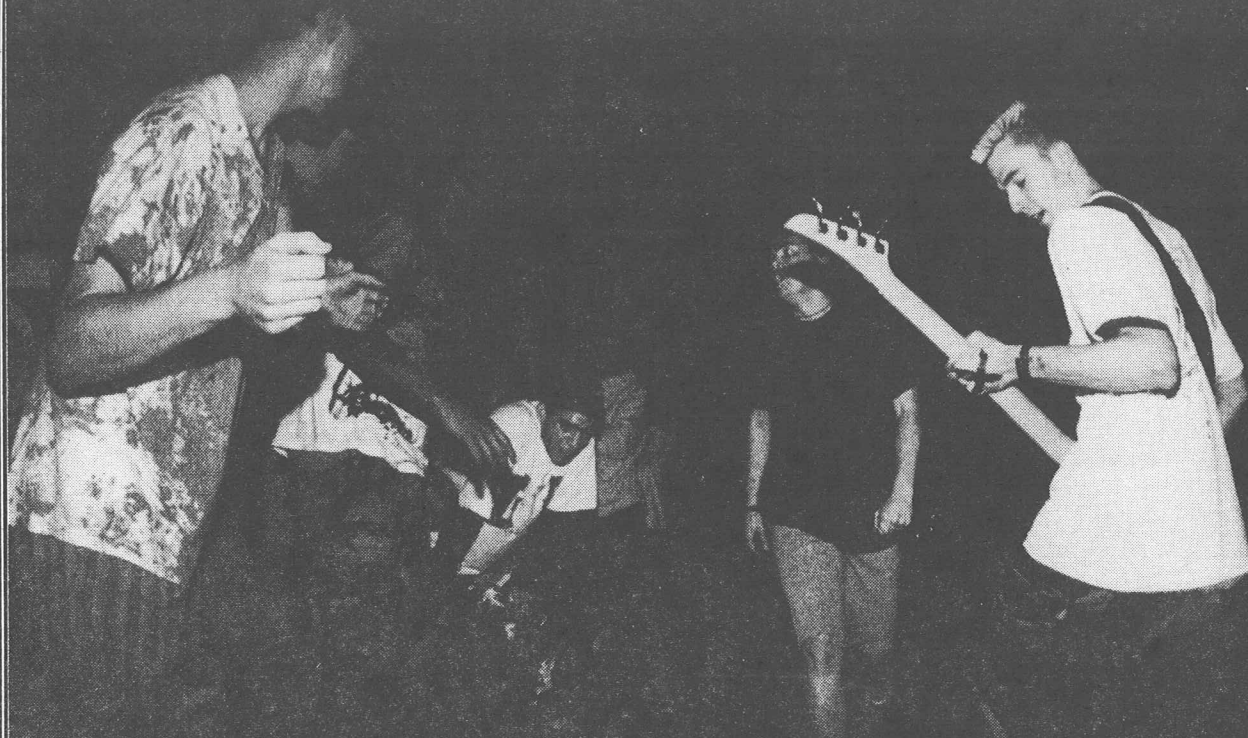
Final Comments?

Theo: Yeah. Thanx Paul and keep on churning out that mighty pretty zine, ya hear!! Please feel free to write to us at my address which is 47 9th St./ Roxboro, Quebec, H8Y 1J4. ★★ ★

BROTHERHOOD



By now this interview is ancient. It took place outside of the Apocalypse Club the last time the Accused were in town. **BROTHERHOOD** were touring as a support act for them and they played their last show on August 5, 1989. Greg had to move down to San Diego where he played with **AMENITY** and sang for a band called **STATEMENT**. Meanwhile Ron and Vic



wound up forming a band called **RESOLUTION**. When Greg moved back he joined up with Resolution, they released a demo, and then broke up. Greg is currently playing with some members of **CHRIST ON A CRUTCH** in a band called **GALLEONS LAP**. He has also started a band called **BLOOD**. Ron is busy doing Overkill Records and the others are unaccounted for. But despite the amount of history that has gone on since this conversation, there was a lot of interesting things said. We hope you find the same and as the old adage goes It's better late than never.

Who is in the band and tell us what you do ?

Ron: Okay, I'm Ron and I sing.

Greg: I'm Greg and I play guitar.

Chris: I'm Chris and I play bass.

Ron: This is Vic and he plays drums. This is Mike. He's our roadie; And this is Blaine. He sings for the Accused.

Why the name Brotherhood ? Is there any significance to the name ?

Ron: Yeah, it's a DYS record. That's what it was called and it just seemed like an appropriate name. It's a good name. Greg came up with it before I was in the band. It was a good name. It sums up what we are about, pretty much.

Do you guys consider yourselves apart of the punk community ?

Vic: To some degree.

Greg: In some of the ways of thinking ? Yeah. The fact that we're doing things ourselves and we're not selling out our message or our music to get on a big label. So we're alternative by doing it ourselves.

Ron: In the fashion sense of punk rock ? No I'm not punk rock. I'm not a punk rocker. I am a person who listens to hardcore music.

What does punk rock mean to you ? Do you guys have a specific punk philosophy ?

Ron: Like Greg said earlier, the do-it-yourself attitude is what it was based on. I think maybe it started with shock, when there was all this stagnation with music and people were bored with what was going on and so they decided to shock some people. And it was so easy to do. Is that kinda what

NO TOLERANCE.....

the question was about ? So maybe now it progressed so much, which is cool. This thing that started off to shock people has turned into something that could really help some people with things that have really good things to say. Instead of Anarchy in the U.K. you can say help out around your scene, which is kind of neat that this music has progressed that way.

Greg: Stay away from drugs.

What is the scene like in Seattle ?

Ron: Picking up. There was a point where there was no scene. It pretty much died for a little bit there. And now it's picking up and it's getting back on it's feet. And with the help of bands and people who care it can get back to what it was like then, which is great. It was really fun. A lot of bands now though are coming out.

Anyone in particular ?

Ron: Yeah, Subvert, Jesters of Chaos, Christ on a Crutch, The Accused, Brotherhood. Those are 5 bands that are from the city with records out. There are a lot of bands out there that are just starting out. Bands that don't really have a name yet or a record or anything. Refuse, 15 year old kids you know, out there in a band. All kinds of things going on. In the surrounding areas, there are bands. In the Seattle Metropolitan area, which would include Tacoma. There are bands from there. So a lot of things are happening. There are people doing fanzines, people are... Well I'm sure if it was possible to put on shows, people would be putting them on, but it's not within the city limits and it is very hard to outside of the city limits. We play a lot in people's basements or wherever we can just because we gotta play. And there is

something else about Seattle bands. They all take a strong stance against racism.

Why do you think that is ?

Ron: It might have something to do with being so close to Kim Lake (?), which is where an Aryan Nations church is based, which is quite a thorn in our side. Why just a month ago, they held a white power skinhead gathering at this compound on the lake.

Was this a part of the Aryan Woodstock ?

Ron: No. No. The Aryan Woodstock was in northern California. This was two weeks later.

Greg: It's so stupid, the Aryan Woodstock thing. It's a whole contradiction in terms.

Ron: Did you ever hear of the Order ?

No.

As a band, I think our values right now are none of us take substances that would take us out of reality: That would shelter us. We deal with problems head on.



Ron: The order was a group of white power idiots. Guys who went around robbing armoured trucks and banks to buy weapons to start a race war. They counterfeited money. A bunch of them were put in prison. A couple of them were killed. One of them was...they were on the run. A bunch of them were on the run,

when they cracked down. One of them was in this house. They had it surrounded and they opened fire. They ended up burning the house down with him inside of it. There was a big skinhead gathering two or three years after his death on this island where that happened. Whitby Island in Seattle. Maybe 50 skinheads showed up and 800 people showed up to protest it. The same thing with this white power get together. You might see it in Maximum Rock'n'roll. There was like a formal letter, which was put out by the Aryan Nation church sent out to the skinhead groups around the country, which would say, "This is a call to arms. A call to come out and hang out with them and get para-military training", is what they said in their letter, and other things. And they said bring your skinhead music, ya know. Well there might have been 50 skinheads there. There was probably 2,000 people there protesting against it. It was really fucking cool because there was punk rockers there. There was metalheads, there was guys you would consider preppies at school, there was lesbians, homosexuals, older people, young people. And it was great that all these people got together. I think maybe that's why because they are trying to make the north west their homeland.

Vic: The skinheads have committed a murder in Spokane.

Ron: No. The skinheads have committed a murder in Portland. Skinheads have attempted to commit a murder in Spokane.

Greg: I think that one of the reasons that the bands are addressing this issue is because the nazi skinhead thing isn't as big as it is in other towns and they are trying to prevent it

.....FOR IGNORANCE

from happening. That's why they write lyrics like this.

Ron: All the bands take a stand against it. It lets you know that they are not welcome.

What about the comparisons made between you and early SSD ?

Greg: I love SSD, so it's flattering. I didn't expect that to happen.

Vic: Neither did I. I thought our sound was pretty original but to be compared in that sense, that's a high complement.

Is there anyone else you are compared to ?

Greg: Blast.

Vic: Youth of Today.

Ron: Everyone tells me we sound like Motorhead.

Vic: The Carpenters.

Ron: Yeah we always get that. Always. I don't know why that is because obviously I'm not anorexic. I think it's great. I'm not a big SSD fan but like Greg said it is really flattering because they are a great band.

Vic: We do one of their songs.

Ron: Yeah but the reason why we do it is because everyone said we sound like SSD so we said "What the fuck lets do this song. Everybody knows the words and it's a good song and it has a good thing to say. It's kind of funny though "We gotta stick together like ...Glue?" I always think that's kind of funny.

What kind of message would you like people to come out with after seeing a Brotherhood show ?

Greg: Stop racism at any cost.

Vic: We can all live together, like the Accused say.

Greg: That's the tour motto. I think we've pretty much shown with this tour that straight edge bands don't have to play to straight edge fans. People get

along. It doesn't matter how big you hair is or....

Ron: It's a personal choice not something you force down people's throat, just as their thing doesn't have to be forced down ours.

Are you guys in any other musical bands outside of Brotherhood ?

Chris: I'd like to get something started.

Ron: I plan to set up shows, just because I want more bands to come to Seattle and no one will do it, so I'm gonna give it a shot.

Greg: When I get back I'll probably be doing some silkscreening for some bands. T-shirts and stuff. Me and my friend Chris.

Ron: As it is now we do kind of set up shows in a sense. We set up shows for us to play and our friends play just so they can get some exposure too. We instigate shows I guess you could say.

What kind of values do you guys hold as a band ?

Vic: Be true to your beliefs.

Ron: But what are those beliefs ?

Vic: I think having a positive way of thinking.

Chris: As a band, I think our values right now are none of us take substances that would take us out of reality; That would shelter us. We deal with problems head on. Sometimes not in a positive way.

What is your definition of 'Positive' ?

Chris: Trying to look at everything with a smile on your face. Not getting down.

That too could be escapism from reality because reality isn't the most happiest place to be ?

Chris: Well you can't read about what's going on in South America and smile about it. If that makes any sense at all.

TILL DEATH

SINCERITY, FEEL IT IN THIS SONG
COMMITMENT, WITH ONE WE CAN'T GO WRONG
BELIEFS ARE STRAIGHT, SET IN CONCRETE
PERSISTENCE, WE WON'T STOP TILL OUR GOALS ARE
COMPLETE

CH: TILL DEATH... DO US PART

TRUST, GAINED IT FROM TRUE FRIENDS
NOT JUST PASSING ACQUAINTANCE
BLOWING IN THE WIND
CONVICTION, AND WE'RE STAYING TRUE
FRIENDSHIP MEANS WE'LL NEVER STAND ALONE
STRAIGHT EDGE, IT'S MEANINGS AND IT'S GOALS
DEDICATED TO THE MOVEMENT, EVER STRONG

Your lyrics for "Til death do us part", you talk about a straight edge both meaning and goals. What is the meaning and what are these goals ?

Greg: To create something...I hate to use it,.....but more positive in the hardcore scene.

Ron: That's what I see it's goals as too. Trying to create something that is good.

Chris: I think the hardcore scene is benefitting from straight edge. There is a little bit of bad, but there is a little bit of good.

Ron: I guess the people that consider themselves as straight edge are going to have to realize that there are other bands out there. ★★ ★

MALHAVOC



Malhavoc are a band who have been around for quite some time now. Since their formation in 1983 they've gradually been developing their talents, trying to find a sound that's exclusively theirs. Over the years Malhavoc have evolved from a death metal band into a hybrid which contains elements of their roots mixed with a heavy industrial edge. With their latest effort, entitled "The Release", Malhavoc have proven themselves to be the heaviest and most innovative band in Toronto. With the distribution that this release will afford them, they may finally get the recognition they have long been denied and so rightly deserve.

The following interview was done in two parts. The first session was conducted on 8 August, 1989 in the CHRY studios with Steve and I askin' 'em and James and Rob answerin' 'em. The second half of the interview was done with James on 6 May of this year, on the airwaves at CHRY.

The latest news involving the band is the addition of a third guitarist. The dawn of musical apocalypse is upon us...

T H E R E L E A S E

Give us a history of Malhavoc.

Jam (James): Malhavoc was formed in 1983 with me and three other guys.

Rob: And his name at that time was Jimmy Thrash.

Jam: No, it was Evil Annihilator.

Rob: Oh, okay, Jimmy Thrash came along later.

Jam: We just wanted to be some hip death metal band back then, and we just took after Sodom, and after a few years we finally recorded a tape that got some recognition..."Age of Dark Renaissance" was I guess... three years ago. And we were playing, I guess you could call it generic thrash metal now. We got a record deal that never really happened. We recorded an album, and certain personalities didn't want to release this album. So we took some time off and now we're back with a new sound and sort of a new look. We've got one additional member, and we've got some other things happening in the background, like...well, new and innovative ideas.

What about the "Shrine"

Lp? What ever happened to that? **Jam:** Well, it's on tape and we're probably going to put it on tape to see what the reaction is to the new stuff. But right now we're going to push the new stuff. The new stuff is very different. The "Shrine" album is really well recorded, it will be a really well recorded demo when we release it even though it's over two years old now. We'll put it on tape and see if anyone wants to pick it up. Hopefully when the new demo comes out everyone who sent us letters is going to get a demo through the mail.

(**ed note:** the conversation drifts at this point as we discuss Malhavoc's notorious mail problems. The conversation picks up and we return to discuss their new sound)



Jam: Now we're using sequencers, samplers...modern music. After we took time off I got a job at a record plant and I was working for cassette quality control and I began listening to music other than hardcore and thrash metal and I really got interested in all this other stuff.

Like ?

Jam: Well, one of my favourite bands now, don't laugh, is probably the Cure. But this doesn't reflect on the new demo, probably on some of the later demos it will.

Rob: And Ministry.

So a harder-edged industrial type of sound?

Both: Very!

Jam: John, our old drummer who played on the old demo that most people know, he'll be helping us on the drums, like adding more drum tracks to the drum tracks that we're gonna have on the machines. So it's basically going all out for heaviness, but not using your basic hardcore guitar, drums, bass set-up. It'll be interesting, it's different. That's the whole thing we're trying to be, we're not trying to be catatonic in a way, just putting out the same old stuff you know. Every demo we put out now we hope will be something new and interesting. But always done with some intelligence you know. Something that has a little deeper feeling in it I guess.

M A L H A Y O C

Do you spend as much time with the lyrics as you do with the music?

Jam: In 1983 I was really into H.P. Lovecraft and Edgar Allan Poe stories whereas now I found a new class of horror writing that is ultimate. It's splatterpunk - like Ray Garton and Joe R. Landsdale. Stuff like this is really dark, nihilistic, modern...really hip type of writing and we're reflecting this in the lyrics.

Rob: No. Don't say hip.

Jam: Oh, sorry. We reflect the stories that we're reading about in the lyrics. It changes. The lyrics are very important to us. Very important.

Do you do anything in the way of micing non-traditional (in the hardcore sense) instruments?

Jam: No, not yet. But when we go into the studio we're going to be very open-minded and we're not going to deny that we won't try anything like that. We tried some different things with the vocals. That was one of the problems with the falling out of the album contract...they were very single-minded. They wanted some generic thrash that was happening at the time. So, that's what they tried to make the 'Shrine' album sound like. Where we were like very experimental and they didn't support it.

Rob: They couldn't use distortion vocals cause the heavy metallers and thrash metallers wouldn't like it.

Jam: Well, now we're going to try and stay independent and be more open minded.

That's the only way you can stay truly artistic. Once you start getting people telling you what you should sound like you're losing it. Have you ever thought about incorporating visuals along with the

music?

Jam: Yeah, well we're planning on doing this when we have the demo ready. The whole script to this idea, this theme on the new demo is paranoia and really sinking into a psychosis. Like the song called "The Release" (ed. note: god-like tune.) is about...if you've ever read The Nightwalker by Thomas Testier (spelling?), if you've ever read the story, it's about the idea of lycanthropy or werewolf stories as a release for sexual tensions.

Can we expect a Canadian version of GWAR?

Rob: No, we're gonna make them look like kids. (laughter)

Jam: We're a little bit more serious. Expect the unexpected.

You guys will be able to be played on all these shows (radio shows on CHRY - industrial, deathcore, hardcore).

Jam: We're hoping to get some play at RPM (local dance club). Let's face it we wanna be hip even though that's an illegal word.

Rob: We don't wanna make much money being hip. We're not in it to make money or anything. We don't wanna be hip cause money...we wanna be hip...

Jam: Cause that's what we like.

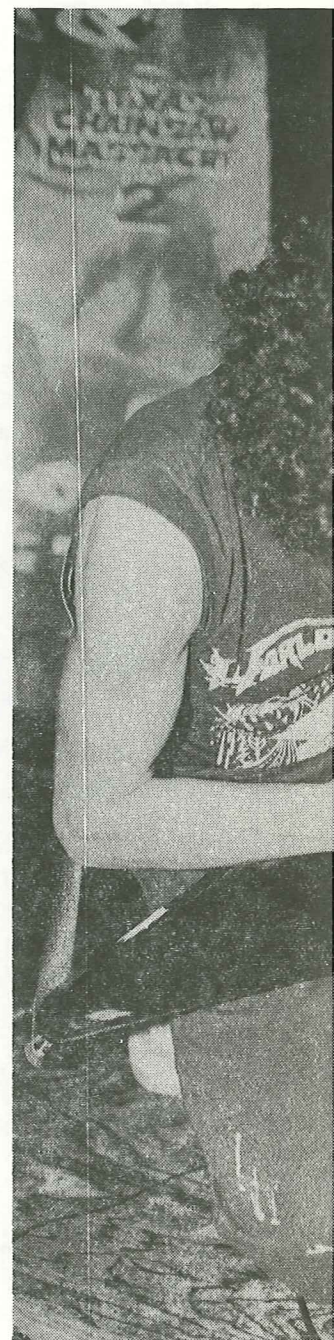
Rob: Well not hip. You're making me use the word hip. (laughter) We just

want people to hear it. But they're gonna be hearing it thinking, "Yeah, wow this is danceable" and the lyrics are gonna be like totally...

Jam: Spit in the face. At least this time around.

Rob: If people heard it they'd be really offended.

Jam: The offensiveness doesn't come straight ahead, you know, your basic hardcore. It's gonna be underlying, underneath, the nihilistic ideas hidden behind the story. You know, you may laugh

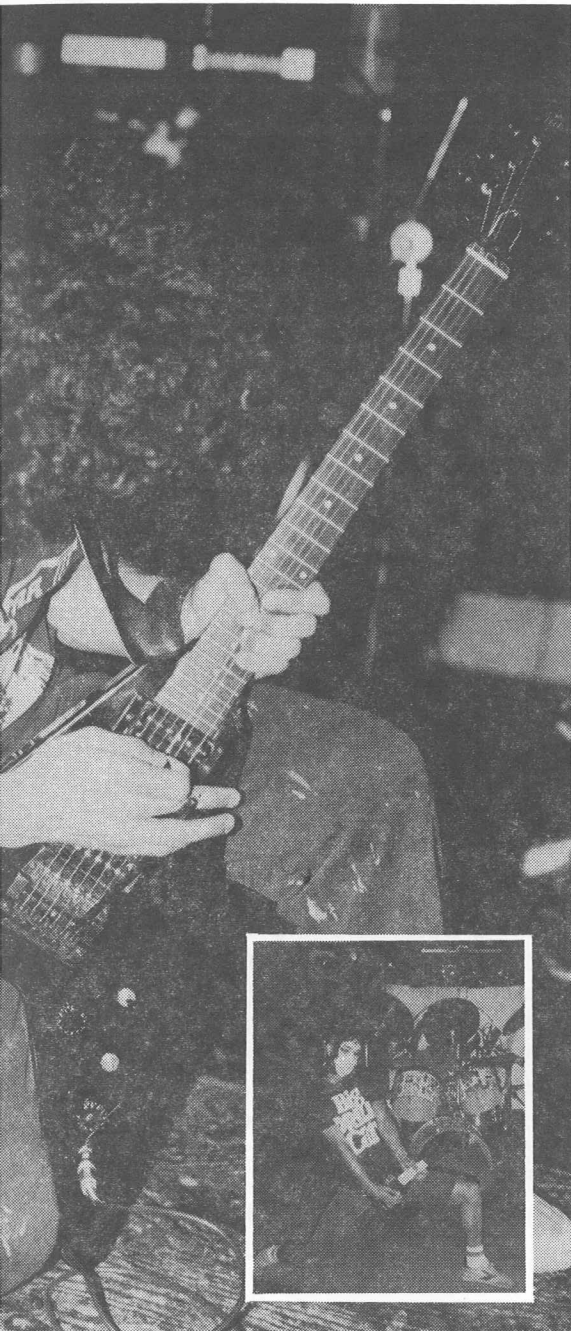


Rob Wright (inset) e

at the story but und there's a darker theme tha be very offensive. Like that movie Parents, I mus

Rob: Parents sucked. E minutes of cheapness. cheap nihilism.

Jam: Any movie that sho kid killing his parents g from me.



...mulates guitar wizard James Cavalluzzo.

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Nearly a year and several shows later, James dropped by the studios of CHRY and we had a chance to get caught up. A lot had happened for MALHAVOC in that short space of time, so read on....

What' s been happening

for MALHAVOC since we last spoke ?

Jam: Well we just finished recording our first real, I guess, release, since it is called The Release.

Is it gonna be on Epidemic ?

Jam: Yep it is. But the cool thing about it is that its gonna be the first Epidemic release going through a worldwide distributor so its gonna take a bit longer to come out than their other releases, and it's gonna be out on C.D. as well. And listen to this, Shrine is gonna be on it too. It's gonna be half new and half old. 70 minutes plus.

So who actually played on the new recording ?

Jam: It is Rob. Steve helped me with the samples on the remix and he played a 12 string on one of the songs, and I got a guitarist from one of his bands to play metal solos on two songs. And basically that's it. The four of us.

How many tracks did you use ?

Jam: 24. Some songs we used more.

And how did you do that ?

Jam: Well, you got 24 tracks coming off the tape, then you're running some stereo and echoes and bouncing and chorusing it and you end up with like 36 or something. Hopefully it'll sound wicked on C.D.

So, have you signed any sort of deal with Epidemic ?

Jam: Actually I haven't and yet people are always coming up to me and saying 'Hey, why don't you send it to this record label or this record label', but you know, I think it's a good tape, or good recording, but I'm not going to push it too far and say 'Hey, I'm good enough to go to WEA !' We wanna start something with this

cause I just want to get this out, especially with the older recording with it and if I go to a major they'll probably wanna take me in the studio and change me differently and re-produce it.

Is there any thoughts about taking MALHAVOC on the road ?

Jam: Yes there is. Right now we're just gonna base ourselves in Ontario and Quebec. Then we'll see about going south of the border. But right now we wanna get a home base started because we've never really played outside of Toronto.

What bits of graphic brutality do you have planned for the cover ?

Jam: There's a Max Ernst painting we've been using for the promo - it's like zoom ups of the picture - and that's gonna be on the cover. It's a Max Ernst etching and it's public domain so we're allowed to use it which is a severe bonus. And I'm letting Ron do all the graphics on the cover cause he's done some excellent jobs with the EPILEPTIC BRAIN SURGEONS cover and he did the OVERTHROW and he puts it together really nicely, but we're going for that black and white look we've always gone for.

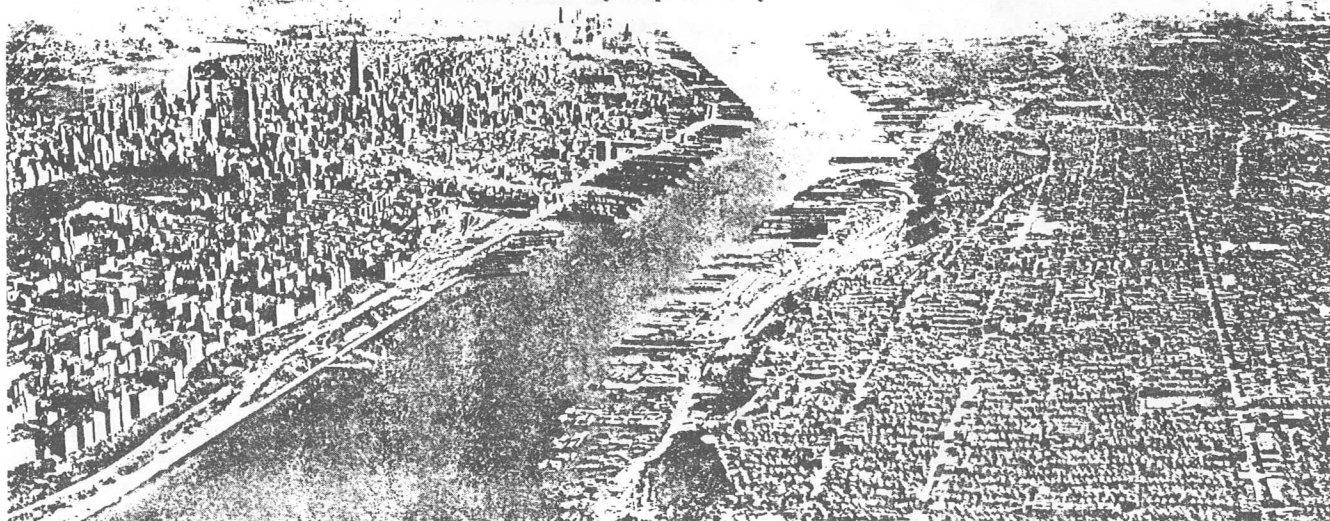
Finally, are you planning any shows in the near future ?

Jam: Nothing planned. We wanna wait around. We're taking the time off. Rob's going to be working on his thing and I'm planning on writing new songs. But as soon as that thing comes out we're gonna be pushing it beyond belief.

Okay. Thanxalot James. You can write to MALHAVOC, c/o James Cavalluzzo, 1212 Fieldstone Circle, Pickering, Ont., L1X 1B4. ★★ ★

BABBLE - ON

By Stephen Perry



The dust has settled from the Earth day aftermath and I am more confused than ever. Here I was expecting people to be talking about the environment and all we got was some shitty rock concert. That's all we need, more soma for the masses. Some people came with solutions, others with their propaganda. Most were there for the whole eventfulness of the day. It was like being at a championship high school football game. It came complete with cheerleaders simplifying politics into slogans like :

"Give me an E-A-R-T-H."

"What do you got ?"

"Earth."

"What are we going to do ?"

"Save it."

But that's not all that was fishy. This whole attempt to replicate Woodstock at city hall was lame. Government sponsored protest. Aside from that, you couldn't see anything, the bands sucked, and all the major corporations were flying their advertising colours. The whole thing reaked of co-optation; further evidence of desperate times. Looking back, what I see is a failing system trying to repackage itself. The environmental campaign is the latest guise and there is a whole system of

social relations that has developed to preserve its structure. So this issue's column is going to be devoted to analysing a certain segment of the environmental campaign; those being the eco-hysterics, and I will attempt to write about some of the implications they have on us.

The hoopla and hysteria created around the environmental campaign has had various effects. It's intention was as a method for informing people. To inform people and scare them into action. Such events, however, have more effect as a scare tactic. And so this brings me to what an eco-hysteric is. Petr beckmann, in his book entitled Eco - Hysterics and Technophobes, refers to eco - hysterics as a trend in thought that concerns itself with the environment, but does so more based on fear than fact. Oh sure, they have the stats to back themselves up, but as I will argue, this dependency is the danger. Therefore, when I refer to eco-hysterics I mean the group of people that have adopted this fear fashioned thought.

So eco-hysterics perform a very vital function in society. They scare people into conformity. I'm sure that's not what their intentions were. This type of consciousness

raising is used to inform people. You see, most eco-hysterics have genuine concerns at heart, however they use what beckmann refers to as apocalyptic holocaustology. The intention is to scare people into action. Well the scare part is correct, but it is more often into a desperation type of conformity. The picture of a doomsday reality is constructed and becomes overwhelming to people with such little time on their hands. So it is easy to cling to any solutions that become time manageable. People feel they have to act immediately because there is no tomorrow in this construct. This construct is a technique and it is recognized by Barry Weisberg as "The Reality of Constant Threat". He outlines the process for us.

The world of the apocalypse terrorizes us, isolates us in our fear, forces us into immediate solutions, immediate proposals for fearful hurried men and women who never question the whole, never sit down together to plan, to examine carefully, to break out of our social isolation which fear promotes." (Weisberg, 1971; pp. 11-12).

With the knowledge of our reaction, such a construct can become a marketing tool. Looking back at my own experience of Earth Day, I realized that I was a victim of eco-hysteric practises. I'm not saying that there isn't an environmental problem that demands our concern immediately. I believe there is, but I remember going through the panic of frustration and confusion as to what we were to do, immediately. It was a long day and I don't remember much of any conversation going on about what we should do, outside of buying a so called environmentally correct (read: friendly) product. And so with the environmental marketing campaign (which I now refer to as **environmental pornography**) in full effect, I remember getting down on myself for not buying the right products. It

all seemed too simple, too easy. Buy the solution to your problem. The world I know, doesn't work that way. And it didn't hit me until I read this Green Products spoof flyer. The problem rests in our over-consumption. This opened up things to our social practises that are tied with our economic system. So it was time to look a little deeper; pick up some books and do some research on the topic.

Anyway what I came across was that there is a consistency

with regards to this lack of vision. This lack of vision is something that is promoted about the environment. The danger is that it reaches the environmental movement through the form of eco-hysterics. That's not to say that they won't have an answer, but you can bet that it will involve the preservation of the consumer economy. The promotion of "how to..." books and environmentally "safe" products are such practises. They are all inventions of the consumer economy, which transform social issues into commodities. There is no insight gained from looking into what already exists.

Murray Bookchin makes reference to this lack of vision in his article entitled "The Population Myth". If you have access to this essay you will note that Bookchin talks of Neo-Malthusians, but essentially we are talking about the same bunch of eco-hysterics that I have been referring to. They both represent a group that exist within the alternative movement, but they advocate conservative solutions. The difference between conservative and radical is that conservative tries to maintain the structure whereas radical involves an upturning of the structure. Their existence under the guise of alternative is what makes them dangerous. You see when things are seen as a part of the movement their thinking has a better chance of being accepted. Co-optation can only operate under such conditions and the effects are very divisive to the organization. This hits resistance organizations hardest as they are legitimized largely on the number of backers.¹

Bookchin remarks on how a lot of

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conservative thinking has started to pervade the alternative realm in the form of bad intellectual habits. This lack of vision is one such habit. Bookchin goes on to argue that conservatives have always been backward in their thinking. Their demands are made with very little consideration as to their implications. He uses an example of population to show how the eco-hysteric types advocate more state control over our reproductive practises, such as family planning. Can you imagine what some of the repercussions could be if we allowed the state more authority over our most intimate social practises ? I don't want to.

Bookchin continues with other dangerous practises that we have adopted from the eco-hysteric, neo-Malthusian, or just plain conservative way of thinking. We have started to think more quantitatively than qualitatively. That is, we rely on stats and figures to tell our story. This is not to say that numbers shouldn't be used, but the danger here is that when taken out of their social context they can reduce issues to a mere numbers game. Demographic issues become simplified in a linear, asocial, ahistorical manner. The end result is that people get equated with non-human life forms. Bookchin goes on to point out the danger being that humans are highly social beings. "Our behaviour is conditioned by our social status as people who belong to a particular gender, hierarchy, class group, ethnic tradition, community, historical era, or adhere to a variety of ideologies." (Bookchin, 1990; 12). Therefore numbers isolated from a particular context mean nothing to human situations.

Lastly, in a somewhat related observation, our new technique has a tendency to freeze reality with the use of line and bar graphs. We don't look at reality as an ongoing processual and developing organism. As a result, we are taught to accept society, behaviour, and values as they are, not as they should be or even could be. Bookchin points out that the danger here is that we get placed under the continuing tyranny of the status quo and it diverts us of any ability to think about radically changing the world. (Ibid; 12).

These are some serious things of which to be wary. The implications of conservative practises in the environmental campaign will be felt on our thought process. It is serious because the invasion is invisible and it deflects attention away from the social origins of our problems. They are the "...another problem all wrapped up in solution." that Fugazi talk about. Everything isn't as it may appear. Corporations can claim to be environmentally friendly and people can try and sell you solutions, but why would they if they were genuinely concerned about the

environment. Why would they need to bolster their image ? If you're not a part of the solution than you are a part of the problem. With the environment at such a high level of concern these days, these conservatives need for you to believe that they are a part of the solution. But as Public Enemy warn; "Every brother ain't a brother, 'cause of colour. Could just as easy be undercover." Let them fly whatever colours they want, just don't be a sucker. Check everything out because when it comes to the earth we are all involved. There can be no compromise.



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¹. A recent example is the large amount of resignations handed in by the staff at Pollution Probe after they endorsed Loblaw's Green products. The division was an ideological one in which some felt that the Green Products were a necessary first step and others believed that the Green products were a hoax, making Pollution Probe a dupe of some marketing campaign. Despite the correctness of it all, the organization was left to pick up their pieces.

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SONS OF ISHMAEL



SONS OF ISHMAEL live at the Apocalypse Club on July 8 th, 1990, just before they went away to Europe.

photo by Melanie Aguila

S.O.I. have been around since April '84. Over the years their line-up has changed and they've remained one of the most under-rated thrash bands. This interview was done with their latest line-up, on June 25, 1990 at Chris Black's house just before leaving for Europe. The interview was conducted by Melanie Aguila and was initially supposed to appear in the N.C.R.A. (National Campus and Community Radio Association). Due to a shortage in space, it was bumped and as a result we have the fortune of scooping the nation.

What is the meaning of Sons of Ishmael ?

Chris: Ishmael was a biblical character who was cast out into the desert because of his stepmother's greed for his inheritance. And because he was an outcast, the band associated themselves with the outcast status. Man I've heard this before.

I guess we should first talk about the members of the band. Can you say your names and what you do ?

Chris: I'm Chris. I'm Canada's fastest drummer.

Mike: I'm Mike. I play guitar.

Daragh: I'm Daragh. I do bass.

Chris: Paul's not present. He plays the other guitar.

Mike:and the concertina.

Chris: And Tim sings.

Mike:and plays the tambourine.

How long have the immediate members been together ?

Chris: Last night was the first time we practised as a band. Hence before that we practised minus one or more members at different periods.

Mike: We're going on tour in 2 weeks and we've practised together for the first time just last night.

Chris: But Daragh joined the band about six weeks ago. We recruited him from prison camp.

Mike: Chris and I joined in August of '86 and Paul joined in the fall of '85.

Most of your records are Do-it yourself releases, why is that ?

Chris: If we don't do it, nobody else will.

Daragh: Yeah, I was going to say, looks like many offers, eh ?

.....if you' re more interested in getting a point across than making music, well then get into politics.

Chris: The album Pariah Martyr Demands a Sacrifice was done by Over the Top Records in Conneticut and it was pressed in England on Manic Ears. So that we didn' t have too much of a hand in, except I guess we recorded it. And the one before that, Hayseed Hardcore, it was a D.I.Y. project. The latest one ...Sing Generic Crap is also a D.I.Y. The reason is....

Mike: No one has come knocking down our doors to release our stuff.

Would you prefer to be approached by a record label, rather than doing it yourself ?

Mike: I would like to be approached by a record label because I would like to put out a quality record that looks and sounds good. And also that has proper distribution, unlike all the records to this point.

Chris: That' s true. Distribution is a handicap that a small D.I.Y. operation is hard for us to overcome, just because of the numbers. I mean you press a thousand singles, how are you going to get rid of them ? Through the mail 25 here 50 there from different distributors.

Mike: If you' re on a label you can get distributed to stores like HMV and it sounds silly, but I would like to be on the same racks as a Fugazi record, since they cop all their songs from us anyway.

Chris: I don' t know. We did it ourselves. We wanted to, we did it and that' s it.

Your most recent ep is entitled ...Sing Generic Crap. Do you think you produce generic crap ?

Chris: Some persons in Guelph thought so, and that' s how we

got the name for the record. Well to the untrained ear perhaps it would be generic crap. To somebody with some, I don' t know Mike....

Mike: I don' t think so. I think the reason we can get away with calling the record "Generic Crap" is because I didn' t personally feel it was too generic.

You didn' t ?

Mike: Not at all, However there has been some fanzine reviewers who didn' t see much value in it, who called us generic.

Chris: But they liked the Gorilla Biscuits record...

Mike: ...and a Slapshot record, so you know how much their opinion is worth.

Chris: They thought those records were right up there.

Speaking of the cover of the ep, do you like the Bay City Rollers ? Is there influence by them ?

Chris: Only in our bad dress sense. When we were in San Francisco in '87, I bought a Bay City Rollers record worth 25 cents in Haight-Ashbury. Since then I' ve been buying them when I could find them. I' ve never paid more than \$2 for a Bay City Roller' s record and I have about 7 or 8 of them now. The covers and the pictures of the lads are so beautiful we couldn' t help but steal them.

And what about the six fingers ?

Chris: That speaks for itself, I think.

Mike: You noticed ?

Daragh: Yeah, I didn' t know until they told me.

Chris: Two people have six fingers actually. Tim and Ditch Dog both have six fingers. I would have looked good with six fingers. I don' t know why we didn' t. I got the nicest hair, but I guess...

Mike:...it was just a trick. We didn' t think anyone would notice, but if they do it' s a sign of inbreeding.

Chris: And also on one of Paul' s buttons there' s a '666'. So you can look for it.

Mike, I guess you wrote the song 'Fluffy the Cat'.

Chris: I think Paul would disagree with that. Paul and Mike would come to fisticuffs over that.

What I wanted to know was, are you making fun of the British thrash bands like Concrete Sox and Heresy who sing against vivisection ?

Mike: It is not the job of the artist to interpret his art.

Chris: We' re making fun of the musical sound as opposed to the lyrics.

Mike: When I wrote it, I wasn' t really thinking about anything. But I guess the meaning I would attach to it is, if you' re more interested in getting a point across than making music, well then get into politics. There are a lot of bands out there who put all their efforts into their lyrics and none at all into the music. I just don' t personally like that.

In the songs that Tim wrote, Hallowe' en Party, Jimmy Swaggart..., and A Man and his Penis Sceptre, there' s a common theme in the depiction of a certain man as being sexist and chauvinistic. Would you see Tim as the feminist of the band ?

Mike: He' s certainly the most effeminate.

Daragh: Hey, are you talking about me ?

Mike: No, Tim.

Chris: He' s the defender of feminist rights. Well he' s the

defender of everybody. (**Ed note: Paul arrives**) We're talking about the anti-macho songs off the ep.

Paul: I wrote one, but not off the ep.

Chris: But we're talking about Hallowe'en Party, Jimmy Swaggart..., and A Man and his Penis Sceptre.

Paul: I don't think Hallowe'en Party is about a macho thing. It's just a stupidity thing. People smashing in walls because there's nothing better to do.

Mike, in the songs Elastic Sympathies and Louie Louie you criticize some of the aspects in the punk scene. Do you think there are a lot of problems in the scene?

Mike: In Elastic Sympathies, I was criticizing myself. In Louie Louie, I was criticizing one particular subhuman in Toronto who has a tendency to inflict his will on other people, when he's thrashing around. I don't know. I kind of think that slam dancing all together is silly. At best, they should slam dance at the back of the club so people who want to stand around and watch the band can do that. That seems more logical. People who are slam dancing aren't even listening to the band. They would even slam dance to Louie Louie, which goes to show they aren't paying attention so they might as well be at the back.

And how do the rest of you feel about slam dancing and thrashing?

Paul: Agreed.

Daragh: Well I think there's a way to do it, and a way not to do it. Evidence shows that it can be really fun and even girls can dance.

Chris: I remember when it was pretty cool.

Paul: The whole slam dance thing is tired and used. It's become a useless thing. Why don't people create their own dance? If they

have to go to a punk show, why do they have to slam dance?

Mike: How conformist. It's like any other dance.

Paul: Why don't you run around and fling your arms around in the air and dance like anything. Make up your own dance. Why do you have to slam dance?

So would you prefer that when people go to their show they be more creative in their dance?

Paul: Yes, create your own dance. Just...

Chris: ...hold hands even, if you want to.

Paul: Sway your arms in the air, like Ozzy Osbourne man.

Sons of Ishmael has been around for quite a while. Have you noticed any changes in the scene?

Paul: It's maybe a question that we could answer individually as persons in the scene, but as a band I don't know if it really applies well. I could say that the T.O. scene had once a thriving underground is now a loosely knit underground of unenthusiastic people or probably old and jaded like ourselves.

Chris: Yep, when we lost the Bridge we lost a dear friend.



DOUG GALBRATH

Are you talking about the M.C. (Doug Galbraith)?

Chris: No we're talking about...

Paul: That too.

Chris: I'm talking about when there was one club and everybody knew it. Everybody went there and was familiar with the place and felt comfortable. When it was gone, shows started happening at 2, 3 now there's probably 4 clubs in Toronto that you can see hardcore shows. People are uncomfortable in some and will only go to others. This seems kind of sparse. In any given night there can be 2, 3 hardcore shows. There has been. Not every weekend, but it was possible. When we had the Bridge, you knew where the hardcore shows were. There was no other place. I think that people have found a reason to drop out.

Mike: I think people have diversified their tastes.

Paul: I agree with that.

Mike: People who would go to every show together now go to different shows.

Paul: Yeah, that's true. Maybe it's because the bands that are in the scene now are much more diverse. How many thrash bands are there now, compared to 1986?

Mike: True.

Paul: I think everyone would rather play Fugazi style music or something like that.

Mike: Yeah, but you know, there was a band like Killdozer around in 1986, but the people who go to see them now wouldn't go to see them back then. I think people's tastes have changed.

Chris: We regressed back to the 70's.

Mike: I beg to differ. Evolved out of the stone ages.

Chris: Like Rocktapus.

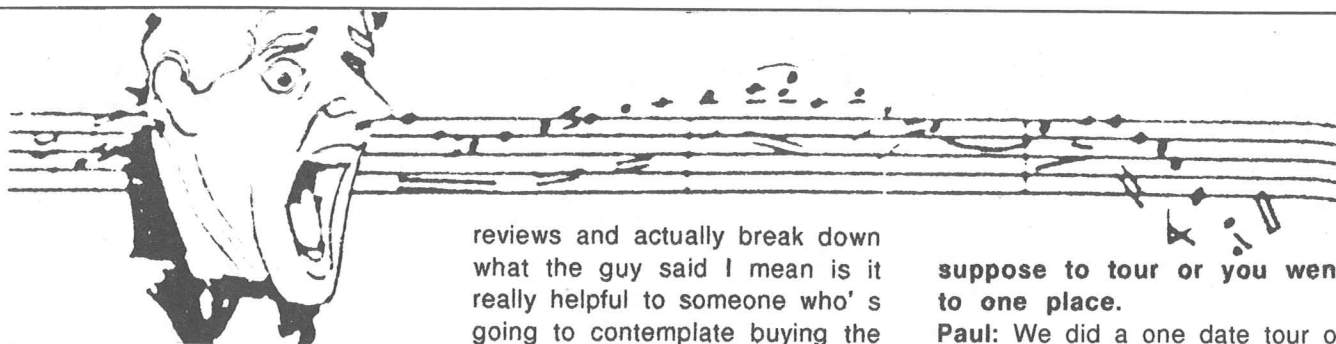
Mike: Well some of them have.

Chris: Like No Mind.

Mike: O.K. Give me a break.

Your songs deal with serious issues and you use sarcasm and wit to add humour. Why is that?

Paul: Because these guys, well I shouldn't exclude myself, but



these are the most sarcastic guys I've ever known.

Chris: Well if you're going to bring up an issue that's important and people don't like to be preached at, you can subtly, in a humorous way, tell them something. Maybe they're more likely to listen to it. I don't know.

Paul: They say that sarcasm is the lowest form of humour, but we've taken it so low, that it's not even humour anymore.

Chris: It's humorous to us.

Would you say that you're doing this to entertain the audience or to ease yourself from talking about some issues?

Paul: It's certainly more interesting than saying, those guys at the party are a bunch of dickheads. It's more interesting to do it with wit and sarcasm.

Chris: People can see themselves if they read the lyrics. If they read the "Halloween Party", certain people there can see themselves within the song perhaps.

Mike: It's better than writing lyrics that read like a textbook.

Do other people affect or influence the music you produce, such as reviews?

Paul: We've got some pretty nasty reviews for this latest record, or our other records in general and they don't influence us at all except to make us laugh.

Chris: We only had one ugly review and a few were...

Paul: We had a couple of negative reviews. I find bad reviews quite entertaining.

Chris: When you read the

reviews and actually break down what the guy said I mean is it really helpful to someone who's going to contemplate buying the record.

Paul: Also it can be maddening if you send records with your hard earned money and give free records to fanzines and they don't even listen to it. They review it saying that we do a cover of "Louie Louie". They obviously didn't listen to the record.

Mike: Have we ever read the zine though? I don't know if they listen to any of the records they review.

Paul: I read a couple of fanzines we got reviewed in and some of the other reviews they didn't listen to those records either.

You went to the States. Was it three years ago?

Chris: '87 yup.

Has that influenced your music in any way or the way you perform?

Chris: Well when we were on tour we performed better towards the end of it.

Paul: The more you play, the better you get.

Chris: That was a big advantage to touring.

Mike: The tour caused us to change our music style a bit too because we played twenty songs a night, all 4/4 time and non-descript thrash songs.

Paul: Plus when you get opening band after opening band, all playing non-descript hardcore.

Chris: When you get to see 50-60 bands in two months, you get a sort of feeling what the overall national sound is.

Paul: It's enough to make you start listening to country music like I did.

And last year you were

suppose to tour or you went to one place.

Paul: We did a one date tour of the U.S.

Mike: And we got our worst response of all times. No clapping.

Paul: We finished a set and there was dead silence, except a couple of people that were going Yee Woo! They wanted more, but the crowd was a definite no.

Did you learn anything from that?

Chris: We learned not to go back to Youngstown, Ohio.

Mike: We got to watch the KISS Movie.

Paul: and bought some peanut butter crunch cereal.

Chris: and Nintendo breakfast system.

Mike: We spent the entire day after the concert in Youngstown looking for and eating food. The entire day, except for maybe an hour.

Chris: We went to White Castle.

And now you're reaching beyond North America to Europe. You're going to be touring Europe?

Chris: The first Toronto band to do so.

Mike: Well, Problem Children.

What shows are lined up?

Mike: Norwich...

Chris: We go to England in the first week, then we go to Germany for several...

Mike: Austria, Switzerland, Germany, East Germany, England.

Chris: Belgium, Holland.

Mike: We're going to France even if we don't have a show, cause we have six days off.

Chris: Not anymore.

What bands would you like to play with?

Daragh: Oooh! Chumba Wamba, H.D.Q., tons! 2 Bad, No No Yes No, tons!

Paul: Crowd of Isolated.

Mike: Vernon Walters...

Chris: Daragh lived in Germany for a year..

Daragh: Germany rips. It's way cool.

Chris: Why don't you just go back there then?

So why did you decide to come to Toronto and join Sons of Ishmael?

Daragh: 'cause they said they're going to tour Europe.

Paul: No matter that, he hates our music.

Daragh: Since I've come back from Germany, I've been in five bands in my town and everything breaks up. So I figure that these guys have been together a long time, they won't break up.

Mike: We're together for six weeks, then we break up.

Daragh: Well six weeks is longer than some of the bands I've been in. I also liked Sons of Ishmael when I saw them so why not?

What has the response been from Europe, when you're looking at mail, mail orders, stuff like that?

Paul: Someone liked us enough to press our record in Germany, our newest record.

Mike: That was before they heard it.

Chris: People are willing to help us out with the tour. We've never met them. They've never heard us perhaps, but they seem interested in helping us set up the tour and stuff like that.

Mike: How many records have we sold?

Chris: Maybe 100.

Paul: We sold a lot of the album which was the next point. We probably scared away all of our fans with the last record we put out. They're gonna go "S.O.I. that first ep they did was really good, then they put out that lp and it got everywhere in Europe. Pressed in England and everything." Now, no one would want to go see us.

Mike: Or maybe the people who do want to go see us will be a bunch of rivetheads.



Chris: We're not afraid of people hating us. We're afraid of people that like us because of the album.

What is the response in the U.S. as compared to Europe?

Chris: We get more orders in the States, but that's perhaps because I advertised exclusively in M.R.R. Sons of Ishmael endorse M.R.R. as the official fanzine of hardcore.

Paul: No Flipside, man.

Chris: How many Europeans read M.R.R., I don't know. If we were to put some ads in European zines, I'm sure that we'd get a similar response. But the record's getting pressed in Germany so the guy doing it will no doubtedly advertise and he'll get orders in Europe.

You seem to break up and then get back together. Why is that?

Chris: Break up isn't the correct word. We de-band. Disband.

Paul: We take a hiatus.

Chris: Not break up in the sense that we had a fight and that we want to kick Mike out. I mean that would be easy enough to do. Mostly because Tim goes to university in another town and Mike is busy with university. That's the reason.

Paul: I work in a library.

Chris: In the summer it's possible for everyone to get together.

Most of you guys have other interests in different types of music. I know that some of you have started other bands.

Paul: Chris and I were involved

in a folk rock ensemble in which I played mandolin and sung, but we haven't done anything lately. We were called Brouhaha. Then Chris and I, as well as his dear girlfriend, Annie, started a band that sounded good. It was sort of a mellow pop band and it sort of got put on hold. I have a folk solo career.

Daragh: Anyway, what's the next question?

Are there any plans for new releases after the tour?

Chris: We've been invited by a record label in England, but we don't have enough material to do an album. So we'll probably do a 7" or split lp with another band. That'll probably be recorded in Europe while we're there this summer. When we get back Mike's going to Florida, Tim's going to university again. It's just going to fall apart like it always does.

So you're just disbanding then, not breaking up?

Chris: Yeah.

I guess I'll end off with a really broad question. Why is there a Sons of Ishmael?

Mike: Cheap trip to Europe.

Paul: Because I enjoy it. Not playing shitty music, but hanging out with these guys. They are a swell bunch of dudes who are very sarcastic and amusing.

Chris: We enjoy yelling at people from the van.

Paul: That is probably our whole reason for existing. So we can yell out the window of the van after practices.

Chris: Somebody had to write the songs...

Paul:...that make the whole world sing.

Chris: Somebody had to be the underground. So we took it upon ourselves.

So you think you're a large contribution to the scene?

Paul: That was sarcasm. ★★ ★

JUNE 1990. GREEN THUMB.



IN MOURNING OF FREE SPEECH

YOU RAPED ME,
WITH YOUR LOOKS
YOU RAPED ME,
WITH YOUR MOVEMENTS
YOU RAPED ME,
WITH YOUR WORDS
YOU RAPED ME,
WITH YOUR IDEAS
YOU RAPED ME,
WITH YOUR HATRED
YOU RAPED ME,
WITH YOUR FORCE
YOU RAPED ME,
WITH YOUR CONFUSION
YOU RAPED ME,
WITH YOUR IGNORANCE
YOU RAPED ME,
STOP IT
YOU RAPED ME,
JUST STOP IT!!!
YOU RAPED ME,
TEARING MY MIND IN
TWO, SCARING ME FOR
EVER.

GREEN THUMB
JUNE 1990

OUR REALITY
IN GOD THEY TRUST
IN GOD THEY MUST
TO SAVE US FROM YET
ANOTHER MULTINATIONAL
DEATH RACE
CORPORATE DOLLARS
RESPONSIBLE ONCE AGAIN
FOR THE DEATH THREATS
OF MILLIONS
STARVING THE WEAK
FEEDING THE POWERFUL
WITH WRONGLY DIRECTED
INVESTMENTS
WHEN THE LAST BULLET IS
SHOT THRU THE CORPORATE
HEADS
ENDING THE ENDLESS
STRUGGLE
OF OPPRESSING WARS
AND POWER TRIPPING
THE HUNGRY WEAK
CAN ONCE AGAIN
FEED THEIR EMPTY STOMACHS
AND STARVING MINDS.

GREEN THUMB
MAY 1990

FOR INFO ON "GREEN THUMB"
AN AUDIO-VISUAL COLLECTIVE
SEND A S.A.S.E. TO
NEIL WIERNIK

15 CLEVELAND ROAD
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H3X 1A7 CANADA

A SHORT HISTORY (THANX ANDY)

TAKEN FROM MY HOMELAND
FORCED TO SURVIVE ON ARRIVAL
SHIPPED OFF TO A FOREIGN LAND
WITH OUT TIME FOR DENIAL
AND NOW IM THE TARGET OF A NATIONS DOWNFALL
PUSHED DOWN--KICKED IN THE TEETH
SO IS THIS MY FREEDOM NOW??
THEY SAY MY PEOPLE ARE TO BLAME
THE CAUSE OF AMERICAS DRUG PROBLEM?
THE CATALIST FOR THE GETTOS
NOW THEY SAY WEVE GOT TO PICK IT UP
JUST WHAT IS IT THAT IVE GOT TO PICK UP
TAKEN FROM MY HOMELAND

GREEN THUMB
MARCH 1990

Cassette available in Sept. '90.

PAUL GETS..... THE FINAL WORD



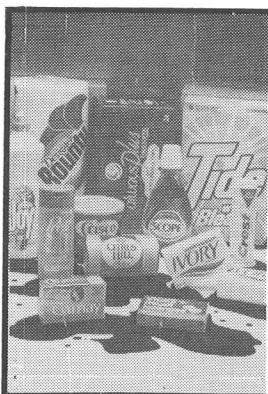
Well Earth Day has come and gone and thousands of concerned citizens can now return to their old habits of wasteful consumption and disposal. McDonalds, unhappy loser in the bid for Earth Day corporate sponsorship, staged a McHappy Day three days after the big demonstration. They proudly offered tips on how to clean up the environment, printed on their environmentally friendly recycled paper tray covers. The wise environmental choice would be to avoid the fast food chain altogether,

of course.

Unfortunately the big crowds didn't come out to the Procter and Gamble anti-vivsection protest held earlier that week. I guess concern for the earth doesn't extend to concern for all of it's inhabitants. However, whatever the protest lacked in numbers it made up for in spirit.

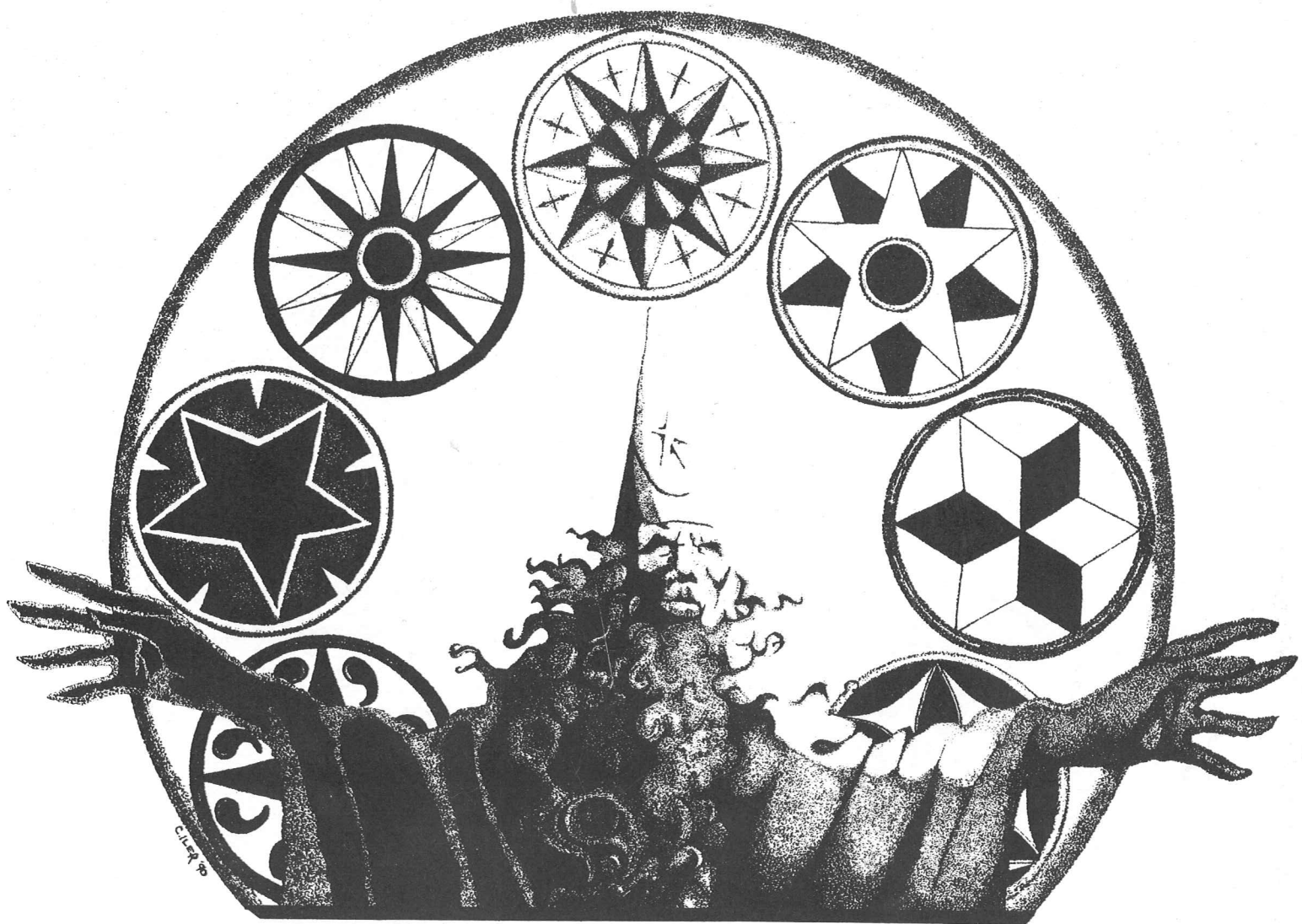
In other animal rights news, Toronto organizers staged the largest ever anti-fur rally this past spring. It was the last anti-fur demo for the summer months and the turnout was very encouraging. More encouraging is what our European counterparts are up to. They've realized that firebombs accomplish what signs can't and have burned a major furrier out of business. Way to go folks. Proof again that property directed violence does achieve results.

'til next issue - Cheers and remember -
JUST SAY NO.....TO ANIMAL EXPLOITATION.



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Reasons
To Boycott
Procter &
Gamble**

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